

PUBLISHED MONTHLY

PRICE TEN CENTS

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

VOLUME XII

NEW YORK, JULY, 1917

NUMBER 7



PORTRAIT OF MRS. MARINUS WILLETT AND CHILD
BY JOHN VANDERLYN

WORKMANSHIP

BY KENYON COX¹

AMONG the qualities of fine painting there is none more neglected today, as there is none that was more insisted on in the past, than workmanship—what might be properly called technique were it not that we have forgotten what the word technique really means. Instead of its signifying to us, as it should, the beautiful and skilful use of our material to bring out its highest qualities, it has come to mean only the display of a certain dexterity in the handling of a big brush—an ostentatious and rather brutal cleverness forced upon us by the necessity of out-shouting others in our modern exhibitions. We think of a Sorolla as a technician, while a master of delicate workmanship, like Maxfield Parrish, can say of himself that he “has no technique, only a kind of coach painter’s finish.”

Well, we artists might learn something from the coach painters, for they can do what most of us cannot; they can produce a beautiful and even surface, they can draw a line with perfect precision, they can make a piece of work that will last. They know their trade, which most of us do not—they are good workmen and can bring out the beauty of their material.

Let me quote to you a few of the sayings of one of the best painters of the nineteenth century—a man who had more of the qualities of the old Dutch and Flemish masters than any other modern—Alfred Stevens.

“Painting is not done for exhibitions—Refined work is smothered and ‘shouters’ come off better. . . . One is only a great painter on condition of being a master workman. . . . A fine picture, of which one admires the effect at a distance, ought equally to bear analysis when one looks at it near to. . . . The execution of a fine painting is agreeable to the touch.”

Now I cannot tell you how to produce fine workmanship—if I could I should feel much more comfortable about my own

work. All I can do is to call your attention to the beauty of workmanship of some of the pictures here in the Museum; to try to make you see how important this technical beauty—this mastery of material—is; and to hope I may set you to trying for something of this quality in your own work.

This quality of beautiful workmanship is to be found in many schools and is produced in many ways, but it is nowhere more notable than in the early Flemish painting of the school of the Van Eycks, the reputed inventors of oil painting. This early Flemish work is remarkable for three things: for a smooth beauty of surface like that of lacquer or enamel; for minuteness and precision of finish combined with breadth of effect and beauty of color; and for such soundness and permanence that it is fresher and better preserved today than almost any of the work of the last century.

We have no representative work of the Van Eycks in the Museum but we have the next best thing in the Memlings of the Altman Collection. Look first at the portraits of Thomas and Marie Portinari. Note their clean drawing and beautiful modeling and see how it is done with a smoothness as of ivory, without any visible brush marks, the paint itself made as lovely as the finest porcelain. Then look at the exquisite precision in the painting of the gold and black brocade in the Betrothal of Saint Catherine and see how delightful mere perfection of workmanship can be.

This beautiful and delicate workmanship is common to the whole school and you may see a fine instance of it in the work of a much later and smaller man, Gerard David. In his Crucifixion there is a kneeling figure, praying at the foot of the cross. I imagine that this figure is a portrait, and that it is perhaps largely because it is a portrait that it is more beautifully painted than the other figures in the picture, which are made out of the artist’s head—are more abstract and idealized in their way, although not in the Italian way. This portrait figure, in the perfect painting of the head and hands, and of the sleeves, is one of the finest examples you could see of the beauty of the close, smooth Flemish workmanship.

¹An informal talk to students of drawing and painting delivered at the Museum on Feb. 3, 1917.



THOMAS PORTINARI
BY HANS MEMLING



BETROTHAL OF ST. CATHERINE
BY HANS MEMLING



MARIE PORTINARI
BY HANS MEMLING



THE CRUCIFIXION
BY GERARD DAVID



YOUNG WOMAN WITH A WATER JUG
BY JOHANNES VERMEER



OLD WOMAN IN AN ARM-CHAIR
BY REMBRANDT

Upon this Flemish manner is founded that of Holbein, and two out of the three Holbeins in the Museum are worthy of careful study for their workmanship. The *Portrait of a Young Man* belongs, I imagine, to his early days in Basle and is less solid in its texture than his later work and is certainly less perfectly drawn. Look at it closely and you will see that the painting of the head is almost translucent, it is so delicate, a semi-opaque flesh-tone, very evenly laid, the whole thing modeled with nothing. But the later one, the portrait of Margaret Wyatt, is still finer. It is redder in tone than is common with Holbein, and is not of his very finest work, but it is very good. Here the flesh is less translucent, the enamel is firmer and more opaque, but it is as smooth and even as in the Memlings—Holbein has made but the slightest modification of the old Flemish technique.

Long after this smooth manner of painting had been abandoned in Flanders, it was carried on in Holland, and you will find the same technical perfection combined with greater truth in the rendering of light in the painting of the Dutch School down to the end of the seventeenth century—in the work of Terborch and Metsu and Vermeer. You have always the exquisite surface, the perfect precision, the beauty of finish.

Of course, mere detail, the mere carrying of the work to the point of high finish, does not necessarily mean the presence of fine quality. Nobody ever finished more than Gerard Dou did, unless it were Meissonier, but neither of them gives us the sense of perfect quality and surface. But if you will look at the Metsu, belonging to Mr. Morgan, here in the Museum, the *Visit to the Nursery*, you will see a fine example of what Stevens speaks of—a picture which has a fine effect from a distance, but which also bears the closest inspection. That picture in its general tone, its general effect of a grave and quiet interior, its black and white marble pavement, and the spaces of dark and light all through it, is extremely beautiful. Seen from across the gallery as a decorative whole, its general effect is perfect at that distance. Go

up closer and you will find not only that it nowhere loses anything by approaching, but as you approach it closer and closer more and more charming things reveal themselves. The detail and the finish are wonderful but the most wonderful thing is that each added detail is a new beauty, that all of these details are in themselves charming things, and give you a new pleasure as you approach the picture, added to all the pleasure that the picture gave you from a distance. The Dutch, fortunately, painted their pictures for their houses, not for exhibitions, and as a picture was to hang on a wall, usually in a small room, they had the feeling that it must be beautiful when seen close at hand.

You may pass from that picture to the Vermeer, *A Young Woman with a Water Jug*. It is lighter, grayer than the other, less microscopically finished perhaps, equally perfect in surface. It has a great deal more than mere beautiful surface and beautiful workmanship. It has an extraordinary perfection in the notation of light, so that nobody has ever painted an interior light with its delicate gradations as truthfully as Vermeer painted it. But all its great qualities of drawing and of truth of light might conceivably be present and yet the picture might not charm us as it does if it had not its impeccable workmanship. For good workmanship is always agreeable and respectable in anything. A good piece of cabinet work, a good piece of carpentry, anything that is perfectly done in its own way, is admirable and has in itself something of art, and if one can learn to feel this quality and to see how much it adds to the enjoyment afforded us by any picture, one will have made a great step towards understanding what painting is.

Now, quitting this smooth technique, let us take up a later manner of painting which is what you might call granular, in which a certain roughness of surface was intentionally made in the under-painting in order to catch the glazes which were put on afterwards. If you look at good work of this type, you will find that the ridges of the paint, the tops of this granular surface, are nearly always lighter than the hollows,

the glazing colors catching in those hollows, and this breaking of the color gives it a certain vivacity combined with purity and richness which can hardly be secured in any other way.

This method of painting began, so far as I know, with the Venetians. The Catena Portrait of a Procurator is the work of an artist who, while he was a contemporary of Giorgione, belonged rather to the elder school and never wholly followed the revolution which Venetian painting was making in his day. His technique is rather like that smooth technique which we have been speaking of, except that it is more solid, there is a little more body and thickness to his paint, and his work is a little more richly colored than that of the Dutchmen and Flemings. But in the Giorgione Portrait of a Man in the Altman Collection you may clearly see the beginning of that later Venetian technique which reached its highest point in the finest works of Titian.

There is nothing in the Museum that gives a good idea of the work of Titian or of that of any of the later Venetian painters, except Veronese (whose workmanship is hardly Venetian) and for an example of the true Venetian method I must refer you to the little picture of St. Martha Interceding for the Cessation of the Plague, attributed to the School of Van Dyck. Van Dyck, of course, was a Fleming but he spent a great many years in Italy and he had at one time a distinctly Italian style, and this little picture, whoever painted it, is a rather good example of that later Venetian technique, although the types of the figures and the arrangement of the composition are unmistakably late Flemish.

Now what I want you to notice about the painting of this picture is how extremely slight and restrained is the granulation of the surface; how very little the paint is loaded; with what delicate means it achieves that palpitating beauty of color. It is delicate, it is restrained, it is refined, and that is what all fine workmanship is. This is not a very great picture. It is the very able work of a man who had mastered his technique, and the amount of beauty that good workmanship can achieve

and the amount of pleasure it can give are all the better exemplified by it because it is not in other respects a work of any great importance.

Of all the painters among the old masters who employed this granular technique we are apt to think of Rembrandt as one of the most extreme, and there are pictures of his in which there is distinctly heavy loading. But one of the very best of Rembrandt's smaller canvases is the portrait of a man, sometimes known as the Man with a Black Hat, in the Marquand Collection here in the Museum. It was originally bought for Mr. Marquand by Mr. Weir, who thinks as highly of it as I do. Now look at that picture and though its roughened surface will strike you rather strongly at first, notice how little heavy loading there really is in it, how quiet and restrained its surface really is. Powerful as it is and strong as it is in light and shade, it is extremely delicate, reticent, restrained work, and that is the mark of fine workmanship in any manner. All exaggerated workmanship is poor workmanship. You may find certain excesses and exaggerations in Rembrandt's own work, but only in his poorer things. In no master that I know of will you find anything like the sticky, loaded, heavy masses of paint that we see every day. The great men do not paint in that way.

If there ever was one, Rubens is a robust genius. He has even been thought brutally vulgar in his robustness. Nobody, certainly, considers him as over-refined, yet Rubens's workmanship, Rubens's technique is in some ways one of the most delicate I know. His modification of the Venetian method depended largely on reducing the solid under-painting to little more than a transparent rubbing, and this rubbing makes up ninety-nine hundredths of the surface of his pictures. He loads nowhere except in the high lights, and how little he loads there may be rather surprising to you, when you once begin to study him. The next time you see his great hunting picture in the Museum look at the tail of the white horse and see how it is painted. You will find that it is done with one thin scrubbing of color, semi-opaque, semi-

transparent, but extremely tenuous. Into this are dragged a few lines of opaque color to give a little snap, a little accent, to the great mass of rubbings, and the thing is done. That is Rubens's method, and you can follow it all through the picture. Look at the fur of his foxes and wolves. It is extraordinarily rich, marvelously deep soft fur, but see how little paint he has used to express it. This great, robust, beefy giant of a Rubens works habitually and more and more as he grows older, more and more as he thoroughly masters his trade, with such infinitesimal rubbings, until some of his later pictures seem to be painted with a breath rather than with anything else; there is almost no material on the canvas.

Van Dyck's portrait of James Stuart, in the Marquand Room, is painted mainly on Rubens's system. It is less robust, less forceful than Rubens, more, very much more, refined in form and character, but we are now concerned with the restrained precision of its workmanship. Look, for instance, at the painting of the lace collar with every detail perfectly worked out so that you can enjoy the pattern of the lace as much as you could if the thing itself were before you, yet kept absolutely in its place. In the earlier primitive work the lace would have been there with all its detail, but it would not quite so surely have taken its place on the figure and in the air. In later work you would have had the appearance of the lace perhaps, you would not have had the lace itself with its pattern. In Van Dyck you have both, and the whole picture from top to bottom has the same quality. The face is beautifully modeled, the hair is delicious to look at, the blue ribbon, the star on the cloak, the little wrinkles in his silk stockings, are all, as mere handling of paint, as mere precise and beautiful workmanship, endlessly delightful. The magnificent character and drawing of the dog is less a question of mere workmanship, but look at the dog again and see the thin fluidity of painting, and note what a striking effect of solidity has been gained with very little in the way of material.

There is a replica of this picture now on view in New York. Go from the picture

here to the picture down on Fifth Avenue, compare the mere workmanship of the two, and I do not see how you can help arriving at the conclusion that this picture is Van Dyck's, the other only from Van Dyck's shop. The drawing, the composition, the color, all these might be Van Dyck's; the workmanship is not.

I remember a similar instance in the case of Holbein. I had known for a long time a Holbein portrait in the Louvre, the portrait of Robert Southwell, which always seemed to me a very good Holbein, until I came across the original in the Uffizi. In anything that would show in a photograph it would be impossible to tell one picture from the other. They are exactly similar in all the qualities that we ordinarily speak of in works of art, in the form, in the color, in the character and expression. But there is a vast difference in workmanship, and when you have once seen the wonderful beauty of the material and of the handiwork of Holbein in that picture in Florence, you know at once that the other may have come out of his studio, but it did not come from his hands.

But let us look at the craftsmanship of a rather romantic and eccentric painter whom it has become the fashion among extreme modernists to admire somewhat extravagantly—Goya. Here in the Museum is Goya's Don Sebastian Martinez, and knowing his reputation for extravagance it is surprising to see the quiet solidity, the evenness and smoothness of this painting. The head is soundly and quietly executed but the most remarkable thing in the picture is the painting of the steel-blue coat. It is a development of that system of transparent under-painting and opaque top painting that I spoke of as Rubens's invention. Go up close and look at that coat and you will find that over a warm ground it has been painted with almost infinitesimal draggings of fluid semi-opaque color, so thin as to be almost transparent. These little cool blue upper paintings are laid on with the utmost delicacy, and the whole coat is one shimmer of light.

Now, that means, in the first place, a great knowledge of the laws of color, but



PORTRAIT OF A MAN
 BY HANS HOLBEIN



MARGARET WYATT, LADY LEE
 BY HANS HOLBEIN



PORTRAIT OF A MAN
 BY REMBRANDT



A VISIT TO THE NURSERY
 BY GABRIEL METSU



JAMES STUART, DUKE OF LENNOX
 BY VAN DYCK



WOLF AND FOX HUNT
 BY RUBENS

it means also a great precision and beauty of technical handling, and even in Goya, with his tendency towards rather savage methods at times, there was that strange delicacy of workmanship to use when he wanted to use it.

I particularly regret the loss to the Museum of Hals's *Vrouw Bodolphe* because it is one of the best things I know by the painter from whom more than from any other our modern direct method of painting—our big-brush-handling style—is derived. The practitioners of what I can only call slap-dash seem to imagine that Hals is their justification. Now there are a few pictures by Hals that look as if he might have done them when he had stayed a little too long in the tavern where we know he spent a great part of his time. There are pictures of his that are reckless and loose, that are slap-dash, but at his best the wonder of Hals's painting is not its ease and directness but its precision. In a picture like the *Vrouw Bodolphe* there is no sense of the handling at all. What you see is the extraordinary brilliancy of rendering. It has a perfectly even body of paint, thicker than with the primitives but equally united from one end to the other. After you have noted that, consider the absolute precision of the drawing—for instance, the way in which each little quilling in the ruff is perfectly drawn in its perspective as the ruff turns, and the exquisite gradation of the light from the front to the back. This ruff in itself is a pure miracle of workmanship.

But because Hals occasionally, when he was in a hurry or half drunk, slapped in things with a startling freedom, people forget the sound thoroughness of his workmanship in such pictures as this, and think that they can paint as he did in his maturity and in his moments of recklessness without having first learned, as he did, to paint quietly and perfectly. It can't be done. You can forgive a great master occasionally for looseness and carelessness, but in the hands of anyone but a master, looseness is altogether too apt to become slackness.

I have picked out one or two later things for you to look at, not because they are

comparable with the works I have been speaking of, but because they show how much good workmanship does tell—how much even an approach to good workmanship tells—in pictures otherwise of no great importance. One of the things I have marked here, for instance, is Sir Thomas Lawrence's portrait of the Rev. William Pennicott. Now, most of Lawrence's work is clever, but superficial and rather meretricious. Once in a while he painted seriously, as well as he knew how, and this portrait is one of the things which show him at his best. Of course, a good part of the superiority of this picture is the superiority of serious drawing and character study. Lawrence could draw. He very often did not, but he differs in this respect from most of the other English painters, that he could draw when he chose. This head of Mr. Pennicott is quietly and well drawn, an interesting study in character, but its greatest superiority over Lawrence's other work is, I think, in its workmanship, which is not flippant and meretriciously clever, as it too often is with Lawrence, but is sober and very charming in certain ways. The head is painted with a certain solidity of *pâte*, as the French call it, of material, which is like the glaze of a fine piece of pottery, kept to an even richness of surface, and on that rich, even surface, a few little high lights are touched delicately and crisply but melting into the rest, giving it just that little snap which makes it beautiful to look at without any regard to what it represents.

Then there is the sketch of the *Three Graces* by Etty. It is little more than an under-painting and shows, I imagine, the way in which Etty began his pictures with the intention of glazing over them afterwards. Some parts of it are very unfinished. The draperies are only indicated in a very careless manner and the heads are not carried very far. There is almost no color and while the drawing is cleverish, it is not great. The one thing that makes it a lovely canvas, a canvas which any painter would like to have, is its workmanship. The thin, semi-transparent tones of the flesh with the little heavy dragging of



PORTRAIT OF A MAN
 BY GIORGIONE



A VENETIAN PROCURATOR
 BY VINCENZO CATENA



DON SEBASTIAN MARTINEZ
 BY GOYA



REV. WILLIAM PENNICOTT
 BY SIR THOMAS LAWRENCE



THE THREE GRACES
 BY WILLIAM ETTY

the lights just in the right places, and the melting of the surface from these dragged lights into the general mass of flesh make it a delightful and charming thing. Etty paints well, just as a good carpenter or cabinet maker makes a beautiful joint or lays two pieces of wood evenly and cleanly together.

What I have been trying to impress upon you, then, is that there is such a thing in painting as workmanship, and that it is very important; that our modern big-brush painting rarely has any real technical charm, and that some of our modern painting which has not even flowing brush marks—which is painted with chunks of paint which look as if they had been scraped off a palette—not only is not charming, but is actively disagreeable. We have arrived at a kind of painting which forces you to get twenty feet away from the picture, not to enjoy it but to endure it. If you will study the pictures I have mentioned for the qualities I have called your attention to, I think you will go away understanding that painting is a handicraft and that Stevens was right when he said: "One is only a great painter on condition of being a master workman."

A BLUE AND WHITE WEAVE FROM PERUGIA

ONE of the most interesting types of mediaeval loomwork is that of the blue and white Umbrian weaves from Perugia, a delightful example of which has recently been presented to the Museum by Mrs. Edward S. Harkness.

The frequent appearance of these weaves in the works of the Italian masters indicates that they were in general use in Italy in the fourteenth century, and continued in vogue until the sixteenth, when the industry seems to have been abandoned, or relegated to the cottage craft of the peasants, when weaving as a household art of the nobility was supplanted by needlework.

Many illustrations of the mediaeval loom are found in early woodcuts, but in Pinturicchio's *Return of Ulysses*, we have per-

haps the most accurate representation that has been preserved to us, and in this work every detail of its mechanism may be studied—provided one is not distracted by the exquisite charm of Penelope as she sits at her loom by an open casement overlooking the sea, plying her shuttle with all the naïve grace of a finished coquette.

One of the earliest of these decorative weaves appears in Giotto's *Scenes from the Life of Christ and the Virgin* in the Arena Chapel at Padua; but the linen there shown is hardly of the true Umbrian type, as the pattern—a strictly conventional lozenge motif alternating with that of the mediaeval confronted birds—is not thrown out in strong contrast but is apparently almost in monochrome. At the time when Giotto was working, however, it must be remembered that indigo was still not available in large quantities, as it had only recently been introduced into Sicily by the Jews during the reign of Frederic II (1212-1250).¹

While it is not improbable that these blue and white fabrics were produced in other parts of Italy, documentary evidence proves that the industry had its center in Perugia.² An inventory of the sacristy of S. Domenico in Perugia, dated 1450, gives a detailed description of the patterns of its altar linen, which appear to be identical with those in towels still preserved to us in museums and private collections. Again, in a Siennese inventory,³ dated 1482, mention is made of two "guarnappe" for the high altar with dragons and lions woven in cotton "a la Perugia."⁴ At the same time, however, there was evidently another center for this industry farther east, in Saxony and Transylvania, where similar weaves were produced, although the examples preserved there in local museums⁵

¹Yule. *Travels of Marco Polo*, vol. 2, p. 381, n. 4.

²Gnoli. *L'Arte Umbria*, p. 87, refers to a family of weavers from Arras by the name of Bergieres who settled in Perugia in 1463.

³Gnoli, *idem*, p. 81.

⁴Belluchi. In *L'Arte*, vol. 8, 1905, p. 113.

⁵Roth. *Geschichte des Deutschen Kunstgewerbes in Siebenbürgen*, p. 197ff. and Taf. XXIX.

lack the charm and originality of the Umbrian fabrics. These, like the early Italian towels, reflect in their formality of pattern the art of the mediaeval painters, and follow the same general trend of ornamentation as that found in contemporary potteries. In all Italian fabrics of the fifteenth century, however, there is a marked divergence from the rigidity of primitive types of pattern, and the piece presented by Mrs. Harkness illustrates this phase of the art. In this weave the artist had mastered the intricacies of the loom and his trained fingers readily responded to the instinct of an awakened imagination that was no longer content with the simple patterns based on the geometric lines formed by the threads of the warp and weft. In this new type of ornament the weavers of Perugia derived their inspiration from their local environment; for here we have but to glance at the splendid bronzes of the Palazzo Comunale or study the frescoes of its gorgeous interior to recognize the original of the griffin that recurs so frequently in these fabrics. Another motif often employed is the famous *fonte maggiore*, although this is less easily identified, as it frequently takes the form of a turreted castle. These major motifs in the Umbrian weaves are woven in a dark blue cotton, a coarse, loosely twisted weft, the warp threads being of fine white linen, and are superimposed upon a field covered with smaller animal and tree forms woven in a lighter shade of blue, the field patterns, which retain much of the formality of the earlier types, retiring as it were to the background to make way for the newer mode of ornamentation.

While this industry seems to have died out in the sixteenth century, the art survived for many years in the homes of the peasants, where the *tovaglie* of past generations were preserved as heirlooms. In the nineteenth century, the industry was revived through the efforts of the Comtessa Gallenga Stuart, whose work was carried on at her death by the Marchesa Torelli Faina as a branch of the *Industrie Femminile Italiane*.

A replica of the Museum piece is preserved in the collection of Professor Mar-

iano Rocchi¹ and a table linen of similar design is shown in Ghirlandajo's *Last Supper of the S. Marco in Florence*. Other notable examples of these weaves appear in the *Crucifixion of Antonio Fabriano*,



BLUE AND WHITE WEAVE
ITALIAN, XV CENTURY

Lorenzetti's *Nativity of the Virgin*, Sodoma's *L'Uomo Fantastico*, and Carpaccio's *Presentation*. The gift of Mrs. Harkness will remain in the Room of Recent Accessions during the current month.
F. M.

¹ Bombe. In *Rassegna d'Arte*, vol. 14, 1914, p. 108; vol. 15, 1915, p. 20.

TWO PUBLICATIONS ON
MUSEUMS

AN interesting comparison for any museum worker is afforded by a study of two recent books, one entitled *The Museum: a Manual of the Housing and Care of Art Collections* and written by Margaret Talbot Jackson, formerly on the staff of the Minneapolis Institute of Arts; the other called *The New Museum* and written by John Cotton Dana of the Newark Free Public Library.

Miss Jackson's book, written after "several years of study of the museums of Europe and America," sets down in orderly array the results of the experiments made by many museums and the conclusions deduced from them. It discusses the situation and the architectural plan of the building, the setting desirable for the collections, the principles on which to form these, the preparation of objects for exhibition, and such official questions as hours of opening, admission fees, and rules for copyists and photographers. It is a compendium of precedents on many details of museum administration and cannot fail to be a helpful record to those seeking knowledge on such matters. A more frequent citation of an American rather than a European museum in illustration of a given point would, we believe, have been of value; for out of sixty museums and art collections in the United States included in the list of institutions visited only seven are mentioned in the discussion and of these only three are referred to with any frequency. It is, however, in general a reference book worthy of a place beside A. B. Meyer's *Studies of Museums* and the valuable contributions of George Brown Goode to the history and science of museums on the desk of any museum director or curator, for whom it will prove a friend in time of need.

The volume by Mr. Dana is much briefer and less comprehensive, for it is only the first of a series on various phases of the problem confronting one who would or-

ganize and administer *The New Museum*. It is written from an entirely different point of view from Miss Jackson's book; its entire tone may be best indicated by quoting the following sentences: "We have felt so keenly the lack of printed information which gave clear, precise and definite answers to our many queries, that we decided several years ago that, if fortune favored us by keeping our museum alive and growing, we would, in due course, set down in print our own experiences, the results of our inquiries, studies, observations and experiments. And it is precisely because we are young, inquisitive, and, we hope, unprejudiced, and have felt so keenly our own ignorance and our own shortcomings, that we are willing to run the risks that go with the offering of advice and suggestion, especially by the young and inexperienced. Often it is those who are just beginning to learn who can give most help to others who are but one step behind them in the learning process." A work with such a spirit has power to stimulate and inspire, even though the reader may not be in entire accord with all the suggestions that it contains.

The writer first gives a detailed explanation of his purpose in beginning the series, followed by a comparison between the old museum in which the collections were all-important and the new museum in which the pleasure and profit of the common man are paramount. The remaining chapters are devoted to definite suggestions and advice on beginning a museum, a list of museums that can help in such an undertaking, and of articles that have proved of use.

No group of men who hope and intend to establish a museum of art can wisely be ignorant of a book so full of suggestiveness, and any curator or director of an existing museum, however different it may be from Mr. Dana's ideal in conception or administration, may well keep it on hand as a tonic, or better a gauge by which to measure the efficiency of his museum.

W. E. H.

RECENT ACCESSIONS

PAINTINGS INCLUDED IN THE HARRIS B. DICK COLLECTION. The Dick Collection, taken over from the executors of the late Harris B. Dick by the Museum, contains three oil paintings, two pastels, three drawings, and a volume of water colors, in addition to the large number of prints so fully described by Mr. Ivins in the *BULLETIN* for March.

night scene with a few scattered lights along a quiet street reflected in the narrow stream in the foreground; the buildings are very irregular, some of them quite high.

Sunrise on Badenock Hills by D. Y. Cameron shows flat meadows with a stream winding through the foreground; the rolling hills in the middle distance are still



THE MARBLE QUARRY AT CARRARA
BY JOHN S. SARGENT

The largest painting is *The Marble Quarry at Carrara* by John S. Sargent. This shows several groups of men pulling the ropes used in moving the blocks of marble. The foreground is filled with broken stone; beyond the plateau whence the marble has been removed, rises the steep face of rock. A distant mountain peak is pink in the sunlight glow, while all the rest is gray and dull yellow.

The Faubourg de Charenton by Jean Charles Cazin was at one time in the collection of Constantin Coquelin. It is a

quite dark, but back of the distant mountain the sky shows the cool light that announces the approach of the sun.

James A. McNeill Whistler is represented by a water color, *Scene on the Mersey*, with a dock in the foreground and a distant line of shore that ends at the extreme right with a white lighthouse. By this artist also there is a delicate pastel, *The Bead Stringers, Venice*, with two women on the narrow terrace between the canal and the front of a house, whose balcony is hung with a pink scarf.

The drawing by Albert Moore, which came from the John La Farge sale, is a standing female figure done in black and white chalks on tinted paper. The pencil drawing by D. Y. Cameron, of Rowallan Castle, near Glasgow, shows the broad flight of stairs leading to the entrance between two round towers. In *The Market Place at Tetuan*, a tinted pen-and-ink drawing by James McBey, there is a



PORTRAIT OF COLONEL MARINUS WILLETT
BY AN UNKNOWN ARTIST

thatched shed in the foreground beneath which two figures are seated and beyond other figures are grouped in the sunlight in front of a building. The pencil drawing by Muirhead Bone is of a corner of the Duomo at Orvieto with several figures in the roadway below and houses and gardens beyond. Whistler, Cameron, McBey, and Bone are all very fully represented in the prints of the Dick Collection.

A book containing forty-three water-color drawings includes some very interest-

ing ones by Thomas Rowlandson (1756-1827), that clever British caricaturist whose work was described in his day as "an inexhaustible folio of amusement, every page of which was replete with fun." Among the characteristic Rowlandson subjects are *The Kit Cat Club*, which is signed and dated 1816; *The Duenna*; and *Country Diffidence*. There are a number of landscapes and shipping views and even a couple of classic subjects such as *Ophelia* and *Una and the Lion*, which are somewhat of a surprise. Joseph Greco in his book on Rowlandson (v. 1, p. 17) tells of an interview that he had with George Cruikshank, the great caricaturist, who was a contemporary of Rowlandson. Cruikshank considered that Rowlandson's academical successes in depicting the nude, his knowledge of his art, and the fluency he had acquired, were altogether exceptional features in the profession of a caricaturist; but "'Rolley' was somewhat unreflecting and reckless in exposing the infirmities of others, having but scant regard for his own reputation or the feelings of society." Strange as it may sound, it was not as a caricaturist but for his skill in landscape delineation that Cruikshank respected Rowlandson and he praised especially the water-side and maritime sketches for their clear freshness and simple fidelity to nature.

F. N. L.

ADDITIONS TO THE LIBRARY FROM THE DICK COLLECTION. Through the munificence of the late Harris Brisbane Dick, the Library has come into possession of a number of valuable books selected from Mr. Dick's library, which was varied and interesting in character.

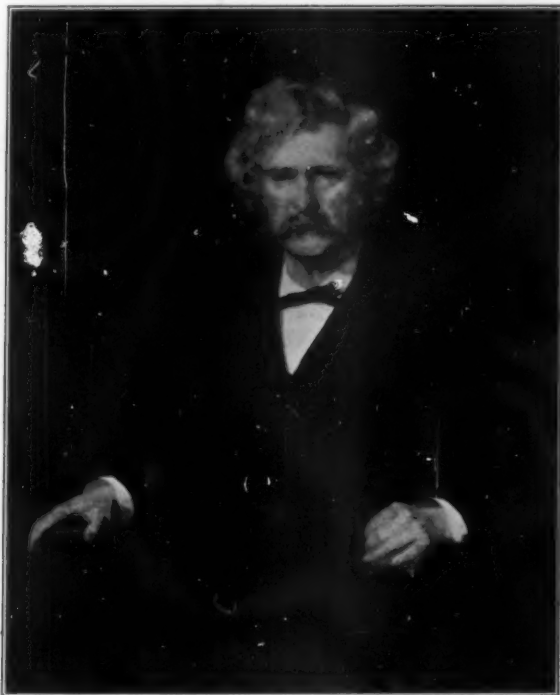
First in importance are the publications of the Grolier Club, forty-six in number, from the printing presses of De Vinne, Gilliss, and Chiswick. As these publications have become rare, they would now be difficult to obtain except at considerable expense. Among the other books selected are examples of fine printing from such famous presses as the Riverside, Elston, Kelmscott, Doves, and Chiswick, and a number of other interesting books of an exceedingly varied character.

Besides the books there are about seven hundred photographs, bound in six albums, of European views, sculpture, painting, etc.

W. C.

A PORTRAIT OF MARK TWAIN. Miss Ellen Earle Flagg, who recently, in accordance with her father's wishes, presented to the Museum a delightful portrait by Montague Flagg, has now given a second

The portrait of Colonel Willett is a life-size figure standing with the right arm extended, in a landscape. He wears the Continental uniform of dark blue coat, white waistcoat and breeches, and black cocked hat. The sword presented by Congress hangs at his side and on the left lapel of his coat is the Order of the Cincinnati, consisting of a bald eagle suspended from a blue ribbon with a white border,



PORTRAIT OF MARK TWAIN
BY CHARLES NOËL FLAGG

painting, an excellent Portrait of Mark Twain by her father, Charles Noël Flagg.

BEQUEST OF GEORGE WILLETT VAN NEST. From George Willett Van Nest, who died in the spring of 1916, the Museum has recently received a bequest consisting of the full-length portrait of Colonel Marinus Willett painted between 1790 and 1800, the portrait of his wife and child by Vanderlyn, and the sword presented to Colonel Willett by Congress in 1777.

symbolizing the union of France and America.

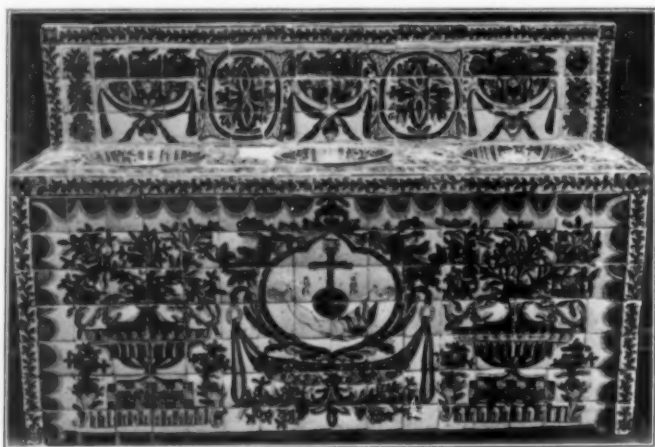
John Vanderlyn is already represented in the Museum by three portraits of men, but this is the first portrait of a woman by him to be included in the collection. Mrs. Willett is seated and holds her young son, Edward M. Willett.

The sword which appears in Colonel Willett's portrait is, by good fortune, part of the present bequest. It is a dress sword of excellent workmanship and in remark-

able preservation: the blade is triangular in section, retaining its original blueing and gilding, also its scabbard of white shagreen with an original mounting. The silver hilt compares in beauty of workmanship with the best European models of its day. In fact, so far as the writer knows, it is the richest sword of the Revolutionary period made within the United States—for one cannot believe that a sword would have been made abroad with a design of the American eagle in its fuscée. Its work suggests the hand of an American ciseleur whose incrustations in gold of various

escutcheon of the Franciscan monks, an order of ecclesiastics that came to Mexico about 1524. This lavatory was originally in the church of San Francisco in the city of Puebla, the ancient seat of the manufacture of this ware.

Frequently the best work of the Mexican craftsmen has been found in the ecclesiastical buildings of that country, as is natural since the art was introduced into Mexico by the priesthood. As the late Dr. Edwin AtLee Barber, who was the recognized authority on Mexican majolica, says, "Here were placed the most intricate designs in



LAVATORY OF MEXICAN MAJOLICA

colors, in foliate bands and minutely wrought trophies, are still shown in early watches. It is quite possible that we may some day be able to give the name of the artist who made it.

A LAVATORY OF MEXICAN MAJOLICA. The collection of Mexican majolica¹ presented to the Museum in 1911 by Mrs. Robert W. de Forest, with additions received recently, has been installed in Wing H, Room 15, where it has the space and light that its importance merits.

Among the newer pieces may be mentioned an interesting lavatory of tiles, containing three lavers and decorated in polychrome with vases of flowers and the

tile-work, such as friezes and panels, made to fill special orders; entire façades of churches and convents were covered with tiles in the most elaborately executed patterns; tile-incrusted domes in many colors were often surrounded by glazed statuettes; wall mosaics of great size were painted with scriptural and legendary scenes; extensive lavatories with enormous majolica basins beautifully decorated were erected for the use of the clergy; baptismal and holy-water fountains, and services for the tables of the convents and other religious houses, were produced in great abundance."²

² Catalogue of Mexican Majolica belonging to Mrs. Robert W. de Forest, exhibited by the Hispanic Society of America, p. 8.

¹ See Bulletin, vol. VI, p. 135.

AN INTERESTING ADDITION TO THE LACE COLLECTION. The continued interest of New York women in the Museum lace collection is again evidenced in the gift from Mrs. Laurent Oppenheim of a beautiful cover.

These covers of elaborate needlework, which have been preserved in the Italian churches as altar cloths, were doubtless in many instances either "Care Cloths" (in mediaeval Latin *jugalis*) or baptismal or "Chrisom Cloths."

The care cloth is described by Murray as "a cloth formerly held over or placed upon the heads of the bride and bridegroom during the marriage service," a rite which, according to Du Cange, dates back to the fourth century. This custom, of which there is no record in France, was still in vogue in England in the seventeenth century, where it became the subject of a treatise by Wheatley, a celebrated wit who in 1624 was moved to discourse feelingly upon matters matrimonial under the

title "A Care Cloth or a Treatise of the Cumbers and Troubles of Matrimony."

The chrisom or baptismal cloth, originally simply a cloth placed over the head of the infant after the rite had been performed, in later years is described as a "robe" and was frequently presented afterward as an offering to the church, as was probably true of the care cloth. Among the Moravian peasants of Austria-Hungary the christening shawl or *uvodnice* is a long, narrow strip of linen ornamented with bands of drawnwork and embroidery.

The gift of Mrs. Oppenheim is a piece dating from the early seventeenth century; it is of fine white linen cutwork of the style termed by the Italians "punto saraceno," which is combined with square inserts of exquisite filet and needlepoint, the whole edged with pointed bobbin lace of the best period and technique. The piece will for the present be displayed in the Room of Recent Accessions.

F. M.

NOTES

MEMBERSHIP. At a meeting of the Board of Trustees held on Monday afternoon, June 18, the following persons, having qualified for membership in their respective classes, were elected:

FELLOW FOR LIFE

MRS. A. R. MILTON

SUSTAINING MEMBERS

MRS. GEORGE OWEN KNAPP
MISS EUFRASIA LELAND
MRS. CHARLES MATHER MACNEILL
MRS. JULIAN ROBBINS
MRS. SETH LOW PIERREPONT

Two hundred and thirty-four persons were elected Annual Members.

THE PRINT GALLERIES. The Department of Prints has placed on exhibition in the new galleries in Wing J, which were occupied by the recent exhibition of painter

etchings and engravings of the nineteenth century, the ninety-nine lithographs and four woodcuts by Whistler, acquired by the Museum as part of the collection of the late Harris Brisbane Dick. This exhibition will remain in place until October, when it will be followed by another, the subject of which will be subsequently announced.

WITHDRAWAL OF LACES AND TEXTILES. Pending installation in new galleries the lace and textile exhibits have been withdrawn. The collections, however, will be available to students in the Study Room of Textiles in the basement of Wing F, as usual.

CHANGES IN THE PAINTINGS GALLERIES. Among the pictures recently hung in the galleries of paintings are an Annunciation of the Virgin by Masolino, lent by Henry

Goldman, placed in Gallery 33; a pastel *Head of a Girl* by Puvis de Chavannes, lent by William M. Taylor, placed in Gallery 25; and a *Portrait of Washington* by Gilbert Stuart, lent by Robert L. Pierrepont, placed in Gallery 12.

CHANGES IN THE STAFF. At a meeting of the Board of Trustees held on Monday, June 18, the resignation of Durr Friedley as Acting Curator of the Department of Decorative Arts was accepted and Joseph Breck was appointed Curator of the Department of Decorative Arts and Assistant Director. Mr. Breck was an Assistant Curator in the Museum from 1909 to 1914, and returns to the Museum after three years as Director of the Minneapolis Institute of Arts.

EXHIBITION OF EVENING HIGH SCHOOL OF INDUSTRIAL ART. An exhibition from the New York Evening High School of Industrial Art was shown in Class Room B in the early part of June. A limited number of examples chosen for their artistic interest had been selected by the Museum Instructors from the annual exhibition of the school work. The effect was both artistic and professional.

In general, the designs based on naturalistic study were more successful than the handling of abstract motives. The contrasting pattern of an all-over repeat is a problem which requires more mature judgment than is usually developed in students' work. It is not, therefore, surprising that only a small selection was made from the class studying textile pattern. This included water-color renderings, as well as fabrics upon which the design had been printed experimentally.

The mural work was shown in two-color studies and a large cartoon. The need for an underlying pattern of light and shade as a basis for color was apparent here as in a great deal of modern work based, as it is apt to be, upon the training of the life class, which affords little experience in the composition of color. In consequence, the decorations, though well done, lacked a certain fullness and richness.

It was interesting to notice the opposite

quality in the black and white illustrations which had evidently been done by students with a strong color sense and showed a vigor of execution and an interest of spacing which gave them decided merit.

Sketches from the model included among the costume designs afforded an opportunity for comparing the way in which the figure was studied from life and the way in which it was afterward conventionalized.

The sincerity of the craftsmanship and the reserve shown in the motives made the collection of handwrought silver and jewelry one of the most attractive features of the exhibition.

The posters were thoroughly professional and in many instances full of charm, as the little lady whose black mitts made the accent in a rather delicate color scheme of violet, yellow, and green. More striking in artistic quality was the group of objects d'art opposed against the blue silhouette of the city seen through a window whose partly drawn black shades were skilfully utilized in the design. This was intended to announce an exhibition of sculpture, textiles, and jewelry. The standard of these posters was so far above the average that one wishes they might take the place of those at present displayed in subways and street cars.

It is well to be reminded by such an exhibition as this of the unflagging interest in art which draws nightly several hundred students who are employed during the day, to the free classes supported by the city.

DEWITT CLINTON HIGH SCHOOL EXHIBIT. For the past three years the DeWitt Clinton High School has added a course in the history of art to the curriculum of the seventh and eighth terms. The pupils elect the study, but take examinations and receive credits in the Regents' tests. The outline of the course includes a weekly visit to the Museum during which one hour is spent with the Museum Instructor, principally in the galleries, and another hour or two in sketching under the supervision of the school drawing teacher. Last year a few of the sketches were shown in the class room and this June another and fuller exhibition has been held. It must

be remembered, however, in judging the sketches, that the boys are not selected for this class because of their ability to draw; the purpose of the class is cultural not technical.

The exhibition on the whole showed both vigor and variety. It included drawings in pencil, an interesting combination of pencil and wash, pen and ink, and tempera. In most instances the sketches were made directly from objects, although a few studies from photographs also were exhibited. In spite of the greater difficulty encountered in drawing from objects, these studies as a rule showed more artistic feeling, if not as much accuracy, as those made from photographs and plates. The sketches of armor were particularly noteworthy in picturesqueness and in vitality of handling. Perhaps the interest in the subject was stimulating. The selection of subject was left to the individual boy, with occasional direction toward a particular object; the condition always understood was that the drawing should be connected with the periods already studied. In general, the decorative sketches showed better comprehension and feeling than the figure studies, although these were usually nice in proportion. Frequently, however, an attractive sketch was marred by ineffective treatment of the faces. It has been suggested to the students that they should not attempt to reproduce features, but to express the whole feeling in the figure. Four of the sketches were selected by the Museum Instructors to become part of a permanent collection of students' work which will form a basis of comparison and a standard for the work of following classes.

PRATT INSTITUTE EXHIBIT. An exhibition of sketches made in the Museum by members of the senior classes in Applied Design and Interior Decoration of Pratt Institute, Brooklyn, was held during the week of June 18. Elevations and drawings in perspective of several of the Museum galleries, together with studies of furniture, made an interesting group.

The work was ambitious in choice of subject, excellent in quality, and showed the splendid training in fundamentals

which these students receive, while the rendering, delightfully crisp, was quite professional. The value of this type of work in teaching the student taste, harmony of surroundings, and appropriateness of detail is unquestioned.

THE AMERICAN FEDERATION OF ARTS. The American Federation of Arts, of which the Metropolitan Museum is a chapter, held its Eighth Annual Convention in Washington, D. C., in May. Despite the war time atmosphere in the National Capital this was in many respects the most successful meeting the Federation has held. There were over three hundred persons in attendance representing organizations and institutions throughout the country. Among these were delegates from eleven of the leading art museums. This was a gathering of workers, men and women interested in the development of art and for the most part actively engaged in its promotion. The war and its great significance were not forgotten, but there was always present the vision of something beyond, born of the realization of the value of art and its relation to civilization.

The sessions occupied three days and were held in the Ball Room of the Hotel Raleigh. Mr. de Forest, the President of the Federation, presided at the first and the last sessions and at the annual dinner closing the convention. John Frederick Lewis, President of the Pennsylvania Academy of the Fine Arts; John R. Van Derlip, President of the Minneapolis Institute of Arts; John W. Beatty, Director of Fine Arts, the Carnegie Institute, Pittsburgh; and Charles L. Hutchinson, President of the Chicago Art Institute, presided at the other sessions. The general topic was "Art and Civilization" and through the course of the convention the development of the great and enlivening stream of art was traced from source to sea, that "Great Sea" wherein all the arts are correlated.

Of special interest to museum workers were addresses by Mrs. George W. Stevens, Assistant Director of the Toledo Museum of Art, on The Museum and the Children, showing how that museum has been made a community center for the little citizens;

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

that by George G. Booth of Detroit on The Place of Industrial Art in Art Museums, in which the claim of the modern craftsman for recognition and representation was ably set forth; by Miss Florence N. Levy on The High Cost of Art, showing how much of the architects', mural painters', and sculptors' fees goes toward the cost of materials and assistance and how little is left in the way of compensation.

All of the addresses, however, related more or less to the museum as, for example, that of Dudley Crafts Watson on Art in State Fairs, referring in the most interesting manner to ways of bringing art to the attention of the people; and that of Prof. George B. Zug, Head of the Art Department of Dartmouth College, on Art Exhibitions in Colleges, showing new avenues of approach.

Among the speakers at the dinner was Edward Robinson, Director of the Metropolitan Museum of Art, who spoke upon the general theme of the evening, "The Torch of Art," and declared his confidence in its ultimate triumph. In conclusion he laid emphasis upon the value of the art museum in war time as a source of joy and refreshment and said: "If we decide that these things are of secondary importance, we admit that art is not a necessity but a luxury. If we treat it as a luxury, how can we blame the country at large and our government for taking the same attitude? No, I believe it is our duty to hold the torch of art aloft before the darkness that is ahead of us and to keep that light burning through all that darkness to the glory of our country and the glory of the cause we serve."

LEILA MECHLIN.

LIST OF ACCESSIONS

JUNE, 1917

CLASS	OBJECT	SOURCE
ANTIQUITIES—EGYPTIAN.....	†Three bronze axes and bronze adze, XII dynasty.....	Purchase.
ARMS AND ARMOR..... (Wing H, Room 9)	Cannon, Spanish (Seville), fifteenth century.....	Purchase.
CERAMICS..... (Wing H, Room 15)	*Two pottery disks or covers, Han dynasty; five pieces of porcelain, Ming dynasty—Chinese... Thirty-three pieces of majolica: five jars, cover of jar, five albarcellos, four bowls, three dishes, four plates, two jardinières, two bénitiers, two saltcellars, pair of bottles, sand shaker, jug, and inkstand; one hundred and thirty-five blue and white tiles and forty-eight polychrome tiles, Mexican, seventeenth, eighteenth, and nineteenth centuries, Mexican	Gift of Lee Van Cheng.
 (Wing H, Room 16)	Worcester pitcher, English, second half of eighteenth century. †Pennsylvania slipware plate, American, dated 1816.....	Gift of Mrs. Robert W. de Forest. Purchase. Purchase.
CLOCKS, WATCHES, ETC..... (Floor II, Room 32)	Collection of eighty-seven watches, European, late seventeenth to middle of nineteenth century.	Bequest of Laura Frances Hearn.

*Not yet placed on Exhibition.

†Recent Accessions Room (Floor I, Room 6).

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

CLASS	OBJECT	SOURCE
DRAWINGS.....	†Water color, Scene on the Mersey, by James A. McNeill Whistler; Pastel, Bead-Stringer, Venice, by James A. McNeill Whistler; Draped Model, by Albert Moore; Book of forty-two drawings by Thomas Rowlandson; *Drawing for etching, Rowallan Castle, by D. Y. Cameron; †Water color, Marketplace at Tetuan, by James McBey; Side of the Duomo, Orvieto, by Muirhead Bone.....	Purchase.
STAINED GLASS..... (Wing F, Room 5)	Four quatrefoils, French, late thirteenth century.....	Purchase.
MANUSCRIPTS, ETC.....	†Poem, composed and written in Japanese by Baron Eiichi Shibusawa.....	Gift of Dr. Toyokichi Iyenaga.
PAINTINGS.....	*Four Saints, attributed to Fra Filippo Lippi, Italian (Florentine), 1457-1504; †Portrait of Mrs. Cushing, by Howard G. Cushing; Marble Quarry at Carrara, by John Singer Sargent; Faubourg de Charenton, by Jean Charles Cazin; Sunrise on Badenock Hills, by D. Y. Cameron; Near Squam Lake, New Hampshire, by David Johnson, dated 1856.....	Purchase.
PHOTOGRAPHS.....	*Eighteen photographic negatives illustrating the process of taking down the Central Park obelisk at Alexandria.....	Gift of Frank Price.
REPRODUCTIONS..... (Floor I, Room 17)	Manikin for the model of the Butchers' House, Hildesheim, by Dwight Franklin, American, modern.....	Gift of Dwight Franklin.
SCULPTURE.....	†Three carved wood figures: statue of an emperor, German, sixteenth century; Mater Dolorosa, Spanish, late sixteenth century; Hercules Slaying Hydra, Italian (?), seventeenth century.....	Bequest of Fannie F. Einstein, in memory of Emanuel Einstein.
(Floor II, Southeast Stairway)	†Reduction in bronze of the figure of Victory from the equestrian group of William Tecumseh Sherman, by Augustus Saint-Gaudens, 1902; bronze statuette, William Shakespeare, by J. Q. A. Ward, 1870; bronze statuette, Horse from the Thomas group, by J. Q. A. Ward; bronze statuette, Henry Ward Beecher, by J. Q. A. Ward.....	Purchase.
	Bronze bas-relief, Portrait of a Lady, by Augustus Saint-Gaudens.....	Gift of Mrs. Schuyler Van Rensselaer.

*Not yet placed on Exhibition.

†Recent Accessions Room (Floor I, Room 6).

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

CLASS	OBJECT	SOURCE
TEXTILES.....	†Twenty-seven pieces of bobbin and needlepoint lace, Flemish, French, Italian, and Spanish, seventeenth to nineteenth century.....	Bequest of Laura Frances Hearn.
	*Two covers and piece of chintz, eighteenth century; piece of chintz, early nineteenth century—English.....	Purchase.
	*Five strips of lace, French (Lille), late eighteenth or early nineteenth century; two strips of lace, English (Buckingham), late eighteenth or early nineteenth century; six fragments of open-work and embroidered mull, three fragments of embroidered net, two pieces of mull and a strip of silk, American, late eighteenth or early nineteenth century.....	Gift of Albert Gallatin.
	*Bedspread, Indian, eighteenth century.....	Purchase.
COSTUMES.....	*Four embroidered dresses, dress pattern, two petticoats, skirt, bodice and man's vest, American, late eighteenth or early nineteenth century; lace bodice, English (Buckingham), late eighteenth or early nineteenth century.....	Gift of Albert Gallatin.
WOODWORK AND FURNITURE..	†Two panels, Japanese, nineteenth century.....	Purchase.

LIST OF LOANS

LOCATION	OBJECT	SOURCE
(Floor II, Room 5)	T'zu chou bowl, pottery vase and two bowls, Sung dynasty;	
(Wing E, Room 11)	stone statue, standing Kuan Yin, T'ang dynasty; *bronze statue and hand and arm, Wei dynasty;	
(Wing E, Room 11)	bronze incense burner, Chou dynasty; *pottery statue, Seated Emperor, Ming dynasty;	
(Floor II, Room 5)	two porcelain plates, K'ang-hsi period—Chinese; limestone statue, Madonna and Child, fourteenth century; wood carving, The Descent from the Cross, thirteenth century—French....	Lent by Mrs. Clauncey J. Blair.
(Wing F, Room 1)	*Six terracottas, Athenian, second half of VI century to 500 B. C.; terracotta alabastron, Apulian, IV century B. C.....	Lent by Albert Gallatin.
	*Copy of a Florentine damask, Italian, modern.....	Lent by Alan Gordon.

*Not yet placed on Exhibition.

†Recent Accessions Room (Floor I, Room 6).

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

LOCATION	OBJECT	SOURCE
(Wing H, Room 16)	Console table, mirror frame and pediment, Italian, seventeenth century.....	Lent by Thomas F. Ryan.

LIST OF DONORS
OF BOOKS AND PRINTS

THE LIBRARY

Walter S. Brewster
Miss M. C. Cladek
Lathrop C. Harper
G. H. McCall
H. W. Percival

THE DEPT. OF PRINTS

Mrs. Schuyler Van Rensselaer
Dr. Van Horne Norrie
Frederick Keppel & Co.

THE BULLETIN OF THE METROPOLITAN MUSEUM OF ART

FIFTH AVENUE AND 82D STREET

Published monthly under the direction of the Secretary of The Metropolitan Museum of Art, Fifth Avenue and Eighty-second Street, New York, N. Y.

Entered as second-class matter, March 23, 1907, at the post office at New York, N. Y., under Act of Congress of July 16, 1894.

Subscription price, one dollar a year, single copies ten cents. Copies for sale may be had at the Fifth Avenue entrance to the Museum.

OFFICERS AND TRUSTEES OF THE MUSEUM

ROBERT W. DE FOREST,	President
HENRY WALTERS,	First Vice-President
HOWARD MANSFIELD,	Second Vice-President
WILLIAM LORING ANDREWS,	Treasurer
HENRY W. KENT,	Honorary Librarian
	Secretary
EDWARD D. ADAMS	JOHN G. JOHNSON
GEORGE F. BAKER	LEWIS CASS LEDYARD
GEORGE BLUMENTHAL	V. EVERIT MACY
DANIEL CHESTER FRENCH	J. P. MORGAN
HENRY CLAY FRICK	WILLIAM C. OSBORN
CHARLES W. GOULD	SAMUEL T. PETERS
R. T. HAINES HALSEY	HENRY S. PRITCHETT
EDWARD S. HARKNESS	ELIHU ROOT

STAFF OF THE MUSEUM

Director,	EDWARD ROBINSON
Curator of Paintings,	BRYSON BURROUGHS
Curator of Egyptian Art,	ALBERT M. LYTHGOE
Acting Curator of Decorative Arts,	DURR FRIEDLEY
Curator of Armor,	BASHFORD DEAN
Curator of Far Eastern Art,	S. C. BOSCH REITZ
Curator of Prints,	WILLIAM M. IVINS, JR.
Assistant Treasurer,	ELIAL T. FOOTE
Librarian,	WILLIAM CLIFFORD
Registrar,	HENRY F. DAVIDSON
Superintendent of the Building,	CONRAD HEWITT

MEMBERSHIP

BENEFACTORS, who contribute or devise.....	\$50,000
FELLOWS IN PERPETUITY, who contribute.....	5,000
FELLOWS FOR LIFE, who contribute.....	1,000
FELLOWSHIP MEMBERS, who pay annually.....	100
SUSTAINING MEMBERS, who pay annually.....	25
ANNUAL MEMBERS, who pay annually.....	10

PRIVILEGES.—All members are entitled to the following privileges:

A ticket admitting the member and his family, and non-resident friends, on Mondays and Fridays.

Ten complimentary tickets a year, each of which admits the bearer once, on either Monday or Friday.

An invitation to any general reception given by the Trustees at the Museum.

The BULLETIN and a copy of the Annual Report.

A set of all handbooks published for general distribution, upon request at the Museum.

In addition to the privileges to which all classes of members are entitled, Sustaining and Fellowship Members have, upon request, double the number of tickets to the Museum accorded to Annual Members; their families are included in the invitation to any general reception, and whenever their subscriptions in the aggregate amount to \$1,000 they shall be entitled to be elected Fellows for Life, and to become members of the Corporation. For further particulars, see special leaflet.

ADMISSION

The Museum is open daily from 10 A.M. to 6 P.M. (Sunday from 1 P.M. to 6 P.M.); Saturday until 10 P.M.

On Monday and Friday an admission fee of 25 cents is charged to all except members and holders of complimentary tickets.

Children under seven years of age are not admitted unless accompanied by an adult.

Members are admitted on pay days on presentation of their tickets. Persons holding members' complimentary tickets are entitled to one admittance on a pay day.

EXPERT GUIDANCE

Members, visitors, and teachers desiring to see the collections of the Museum under expert guidance, may secure the services of members of the staff on application to the Secretary. An appointment should preferably be made.

This service is free to members and to teachers in the public schools of New York City, as well as to pupils under their guidance. To all others a charge of twenty-five cents per person will be made with minimum charge of one dollar an hour.

PRIVILEGES TO STUDENTS

For special privileges extended to teachers, pupils, and art students; and for use of the Library, classrooms, study rooms, collection of lantern slides, and Museum collections, see special leaflet.

Requests for permits to copy and to photograph in the Museum should be addressed to the Secretary. No permits are necessary for sketching and for taking snapshots with hand cameras. Permits are issued for all days except Saturday afternoons, Sundays, and legal holidays. For further information, see special leaflet.

PUBLICATIONS

CATALOGUES published by the Museum and PHOTOGRAPHS of all objects belonging to the Museum, made by the Museum photographer, and by other photographers, are on sale at the Fifth Avenue entrance and at the head of the main staircase. Orders by mail may be addressed to the Secretary. See special leaflets.

RESTAURANT

A restaurant located in the basement on the north side of the main building is open from 10 A.M. to 5 P.M.